

## Using Emphasis in Sentence Structure

### Practical Exercise #1

Say each of the below listed sentences in as many different ways as you can. In each case, how does the change in emphasis affect the meaning of the sentence?

- A. Mary told that story to John.
  - B. Who do you think you are?
  - C. I didn't say that I think he is lazy.
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Dull speakers tend to give equal emphasis to every word, overlooking the importance of emphasis to reinforce meaning. See the difference it makes to the meaning when you vary the emphasis. Read aloud the following sentence putting the emphasis on a different word each time:

- A. *Would* you like me to help you?
- B. Would *you* like me to help you?
- C. Would you *like* me to help you?
- D. Would you like *me* to help you?
- E. Would you like me to *help* you?
- F. Would you like me to help *you*?

## Using Variety in Sentence Structure Practical Exercise #2

There are four main ways to achieve variety in sentence structure: change the pitch and inflection; change the volume; and use pauses. Read aloud the first passage, making it sound as flat and inexpressive as you can. To increase the monotony, you can use a sing-song rhythm in which the predictable pattern of rising and falling tone bears no relation to the sense of the passage. Then read it with great variety, using pauses, and exaggerating the variations in pitch, pacing, and loudness to emphasize the meaning of the passage.

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied around his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

"Oh! Don't cut my throat sir," I pleaded in terror. "Pray don't do it sir."

"Tell us your name!" said the man. "Quick."

--From Charles Dickens's *Great Expectations*.

Now try the same exercise, using this passage:

"Sir, she had read old romances, and had got into her head the fantastical notion that a woman of spirit should use her lover like a dog. So, sir, at first she told me that I rode too fast, and she could not keep up with me; and when I rode a little slower, she passed me, and complained that I lagged behind. I was not to be made the slave of caprice; and I resolved to begin as I meant to end. I therefore pushed on briskly, till I was fairly out of her sight. The road lay between two hedges, so I was sure she could not miss it; and I contrived that she should soon come up with me. When she did, I observed her to be in tears."

--Dr. Johnson's account of his nuptial journey to church with Mrs. Porter, 1735 from James Boswell's *The Life of Samuel Johnson, LL.D.*

Source: Catherine Ross and Patricia Dewdney. Communicating Professionally. (New York: Neal-Schuman Publishers, Inc., 1989), p. 27.

## Do You Articulate or Mumble?

### Practical Exercise #4

Read aloud the following passages. Be sure to emphasize the consonants, especially the ones at the ends of the words. Pay attention to lip movement and tongue action.

Andrew Airpump asked his aunt her ailment;  
Did Andrew Airpump ask his aunt her ailment?  
If Andrew Airpump asked his aunt her ailment,  
Where was the ailment of Andrew Airpump's aunt.

--From Peter Piper's Practical Principles of Plain  
and Perfect Pronunciation"

Fillet of a fenny snake,  
In the caldron boil and bake;  
Eye of newt, and toe of frog,  
Wool of bat, and tongue of dog,  
Adder's fork, and blind-worm's sting,  
Lizard's leg, and howlet's wing --  
For a charm of powerful trouble,  
Fire burn; and caldron, bubble.

--From Shakespeare's *Macbeth* (IV,1)

As you practice this next selection, emphasize the consonants. You should be able to feel the muscles of your tongue and lips working energetically. Since this is a patter song from Gilbert and Sullivan's *The Pirates of Penzance*, you might want to emphasize the rhythm too.

I am the very model of a modern Major-General,  
I've information vegetable, animal, and mineral,  
I know the kings of England, and I quote the fights historical,  
From Marathon to Waterloo, in order categorical;  
I'm very well acquainted too with matters mathematical,  
I understand equations, both the simple and quadratical,  
About binomial theorem I'm teeming with a lot o' news--  
With many cheerful facts about the square of the hypotenuse.

Source: Catherine Ross and Patricia Dewdney. Communicating Professionally. (New York: Neal-Schuman Publishers, Inc., 1989), p. 27.

## **Directing Others Practical Exercise #5**

Children have no trouble with projection; babies can cry for hours. It's all a question of proper breathing.

The way to increase loudness is to increase the pressure of breath below the larynx, not to tense up the muscles of the upper chest and throat. Tensing the throat raises the pitch and produces a harsh strident tone. Keep the throat relaxed.

Good projection depends on an adequate breath supply, resonance, and some prolongation of the vowel sounds. Of course, since you want to be understood as well as heard, you also have to articulate the consonants distinctly.

Pay attention to your use of inflection in your commands. Utilizing a rising inflection will make you sound unsure of yourself.

Say aloud the following phrases:

- Stop! Police! Don't move!
- Take your hands out of your pockets!
- Sir, move over to the sofa and sit down!
- You are under arrest for driving while impaired!
- Sir, if you do not leave right now, you will be arrested for trespassing!
- Ma'am, hand me your pocketbook so I can search it.
- I need everyone here who witnessed this robbery to remain and begin filling out this suspect identification sheet.

Source: Catherine Ross and Patricia Dewdney. Communicating Professionally. (New York: Neal-Schuman Publishers, Inc., 1989), pp. 29-30.

**Which Is Which?**  
**Practical Exercise #7**  
Student

Identify each behavior style in the following examples and write your answer in the space provided.

Use the abbreviations:

NAS = Nonassertive    AS = Assertive    AG = Aggressive

- \_\_\_\_\_ 1. "Only an idiot would think of a solution like that! Don't you ever think before you talk?"
- \_\_\_\_\_ 2. "You know, maybe we might want to think about a different alternative, uh, what do you think?"
- \_\_\_\_\_ 3. "Oh, I can't go - I have other plans."
- \_\_\_\_\_ 4. "I'm not completely comfortable with your solution. Will you please develop at least one more option?"
- \_\_\_\_\_ 5. "No, thank you. I appreciate your asking, but I really don't enjoy opera."
- \_\_\_\_\_ 6. "Opera! You've got to be kidding!"
- \_\_\_\_\_ 7. "This probably isn't what you wanted, but I guess I wasn't too sure about what you said, and, anyway, I'm not very good at this kind of thing."
- \_\_\_\_\_ 8. "Well okay, if that's what you want to do."
- \_\_\_\_\_ 9. "Great idea! Let's do it!"
- \_\_\_\_\_ 10. "Tracy, please send this to all departmental officers today."

Source: Sam R. Lloyd. Developing Positive Assertiveness. (USA: Crisp Publications, Inc., 1988), p. 6.

**Which Is Which?**  
**Practical Exercise #7**  
**Answer Sheet**

1. **AG** - Accusatory, exaggerated, blameful, invites defensiveness.
2. **NAS** - Hesitant, passive, apologetic, invites disregard.
3. **NAS** - Plans are only plans and can be changed. This is a subtle dishonesty and is one of the most common ways of avoiding having to say "NO."
4. **AS** - Honest, respectful, invites cooperation.
5. **AS** - Honest, tactful, firm but appreciative (compare to #3)
6. **AG** - Sarcastic, blameful, invites defensiveness.
7. **NAS** - Self-deprecating, defensive, invites disrespect.
8. **NAS** - Hesitant, deferential, possibly dishonest about wants.
9. **AS** - Enthusiastic, genuine, cooperative.
10. **AS** - Direct, respectful, invites cooperation.

**Nonassertive, Assertive or Aggressive?**  
**Practical Exercise #8**  
Student

How would you classify the following body language signals?  
(NAS = Nonassertive, AS = Assertive, AG = Aggressive)

- \_\_\_\_\_ 1. Elbows out, fists on hips
- \_\_\_\_\_ 2. Touching someone's forearm as you speak with them
- \_\_\_\_\_ 3. While walking, putting an arm around someone's shoulders and firmly grasping their shoulder on side opposite you
- \_\_\_\_\_ 4. Shifting repeatedly from one foot to the other while standing
- \_\_\_\_\_ 5. Constantly nodding head up and down
- \_\_\_\_\_ 6. Leaning back, propping feet on desk, grasping hands behind head
- \_\_\_\_\_ 7. Looking at toes while speaking
- \_\_\_\_\_ 8. Leaning forward with hands grasped, elbows on knees while seated facing someone
- \_\_\_\_\_ 9. Rapidly tapping pencil (like a drumstick) while listening
- \_\_\_\_\_ 10. Sitting with elbows on table, hands together, chin on hands
- \_\_\_\_\_ 11. Standing with arms folded while listening
- \_\_\_\_\_ 12. Standing with arms folded, head tilted, and legs crossed
- \_\_\_\_\_ 13. Looking over the tops of eyeglasses

Source: Sam R. Lloyd. Developing Positive Assertiveness. (USA: Crisp Publications, Inc., 1988), p. 37.

## Nonassertive, Assertive or Aggressive?

### Practical Exercise #8

#### Answer Sheet

The following answers represent the most common interpretation of the signals exercise. Part of the difficulty with developing body language awareness and skills is that such “signals” can be interpreted differently by different people.

1. **Aggressive.** This posture makes a person look larger, much like birds fluff feathers, mammals raise neck hairs, and some fish and reptiles inflate themselves.
2. **Assertive.** This may be a comforting gesture or a way to communicate emphasis.
3. **Aggressive.** This entraps the other person and is a controlling maneuver rather than an affectionate or comforting one.
4. **Nonassertive.** The shifting movement communicates anxiety.
5. **Nonassertive.** Head bobbing usually signals “I want to please you.” Occasional nods may communicate attentiveness.
6. **Aggressive.** Most people perceive this as a power display.
7. **Nonassertive.** Looking down frequently or steadily communicates anxiety.
8. **Assertive.** This probably will signal interest and attentiveness.
9. **Aggressive.** When the tapping communicates impatience or boredom--it might come across as nervousness (accompanying signals make the difference).
10. **Assertive.** This looks relaxed and attentive.
11. **Aggressive.** This is the most frequent interpretation. Others include “closed mind,” impatient, bored, uncaring, and defensive.
12. **Nonassertive.** This posture usually signals deference and it is almost impossible to stay still. It could appear relaxed with a peer.
13. **Aggressive.** This signal usually looks disapproving or threatening.



## Recognizing Your Own Stereotypes

### Practical Exercise #11

Stereotype: "A simplified and standardized conception or image invested with special meaning and held in common by members of a group." ([The Random House Dictionary of the English Language](#))

Take a few minutes and write in your responses to the following statements:

1. Being *African American* in America means . . .

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2. Being *Asian American* in America means . . .

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3. Being *Latino* in America means . . .

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4. Being *Native American* in American means . . .

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5. Being *White American* in America means . . .

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6. Being *Developmentally Disabled* in America means . . .

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## Recognizing Your Own Stereotypes

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7. Being a *Woman* in America means . . .

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8. Being a *Man* in America means . . .

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9. Being *Gay/Lesbian* in America means . . .

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10. Being *Elderly* in America means . . .

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11. Being a *Law Enforcement Officer* in America means . . .

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Source: Vivian Lord, Dealing Effectively with Different People: Instructor's Manual. (Salemburg, NC: North Carolina Justice Academy, 1994), p. 10.

# STUDENT EVALUATION OF INSTRUCTORS

## Criminal Justice Standards Division

Post Office Drawer 149  
Raleigh, NC 27602  
(919) 661-5980  
Fax (919) 779-8210



Form F-17  
(Rev. 6/11)

## Sheriffs' Standards Division

Post Office Box 629  
Raleigh, NC 27602  
(919) 779-8213  
Fax 662-4515

Instructor \_\_\_\_\_

Institution/Agency \_\_\_\_\_

Block of Instruction \_\_\_\_\_ Date \_\_\_\_\_

VALUES      **UNACCEPTABLE**      **ACCEPTABLE**  
1=POOR      2 = FAIR      3 = GOOD      4 = EXCELLENT      5 = SUPERIOR

Please circle the appropriate value adjacent to each question.

### Instructor Qualities

- |     |                             |   |   |   |   |   |
|-----|-----------------------------|---|---|---|---|---|
| 1.  | Appearances.                | 1 | 2 | 3 | 4 | 5 |
| 2.  | Gestures.                   | 1 | 2 | 3 | 4 | 5 |
| 3.  | Verbal Pauses               | 1 | 2 | 3 | 4 | 5 |
| 4.  | Grammar                     | 1 | 2 | 3 | 4 | 5 |
| 5.  | Pronunciation               | 1 | 2 | 3 | 4 | 5 |
| 6.  | Enunciation                 | 1 | 2 | 3 | 4 | 5 |
| 7.  | Voice                       | 1 | 2 | 3 | 4 | 5 |
| 8.  | Rate - Too Fast or Too Slow | 1 | 2 | 3 | 4 | 5 |
| 9.  | Eye Contact                 | 1 | 2 | 3 | 4 | 5 |
| 10. | Enthusiasm                  | 1 | 2 | 3 | 4 | 5 |

**SUBTOTAL**    \_\_\_\_\_

**SUBTOTAL BROUGHT FORWARD**

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**II Organization And Presentation**

- |     |   |   |   |   |   |   |
|-----|---|---|---|---|---|---|
| 1.  | Were the major objectives of the course made clear?                                     | 1 | 2 | 3 | 4 | 5 |
| 2.  | How well was the class presentation planned and organized?                              | 1 | 2 | 3 | 4 | 5 |
| 3.  | Was the course material clearly explained?  | 1 | 2 | 3 | 4 | 5 |
| 4.  | Did test questions fairly reflect the course content?                                   | 1 | 2 | 3 | 4 | 5 |
| 5.  | Was class time well used?   | 1 | 2 | 3 | 4 | 5 |
| 6.  | Do you feel that your questions were adequately answered by the instructor?             | 1 | 2 | 3 | 4 | 5 |
| 7.  | Do you believe the instructor encouraged relevant student involvement in the class?     | 1 | 2 | 3 | 4 | 5 |
| 8.  | Did the instructor react to student viewpoints different from his in a positive manner? | 1 | 2 | 3 | 4 | 5 |
| 9.  | How would you describe the instructor's attitude in class toward you, the student?      | 1 | 2 | 3 | 4 | 5 |
| 10. | How would you rate the instructor's quality and use of training aids?                   | 1 | 2 | 3 | 4 | 5 |

**TOTAL ACROSS**

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**CUMULATIVE TOTAL**

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**INSTRUCTOR RATING FORMULA:**

**CUMULATIVE TOTAL . 20 = INSTRUCTOR**

**RATING**

Comments

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